

## TABLE OF CONTENTS

<b>I.</b> <b>INTRODUCTION: MEMORY'S FRAGILE POWER .....</b>	1
1. A Short Survey of Research on the Representation of Memory and Identity in Literature .....	8
2. Aims and Structure.....	13
<b>II. SOCIOLOGICAL AND PSYCHOLOGICAL PERSPECTIVES ON CRISES OF MEMORY, IDENTITY AND NARRATIVE .....</b>	19
1. Identity Formation Today: Risky Opportunities .....	19
2. Assumptions and Contradictions in Notions about Memory and Their Role in Crises .....	25
3. Beyond 'Storage' and 'Retrieval': Memory as a Dynamic Product of Past and Present .....	31
4. Accuracy, Authenticity and Individuality: 'Memory's Truth' and Its Relation to Memory Crises .....	36
5. The Special Properties of Autobiographical Memory: Narrative and Its Role in Crises of Memory .....	43
6. Conclusion.....	53
<b>III. THE REPRESENTATION OF CRISES OF MEMORY IN THE NOVEL: A COGNITIVE NARRATOLOGICAL APPROACH.....</b>	55
1. The Complex Relations of Past and Present: Staging Crises of Memory by Means of the Representation of Time.....	66
2. Transparent Minds and Opaque Memories: Present and Past Self .....	72
3. Unreliable Narration and the Constructive Character of Memory.....	80
4. Place as Trigger and Content of Remembering .....	87
5. Creating Causality and Coherence by Imposing Plot Structures .....	89
<b>IV. MILESTONES IN THE STAGING OF MEMORY IN THE BRITISH NOVEL: TWO MODELS .....</b>	93
1. <i>David Copperfield</i> as a Prototype of Nineteenth-Century Fictional Autobiography: The Successful Formation of Identity through Narrative.....	94
1.1 Time Structure and Focalization: The Present Self in Control .....	96
1.2 The Representation of Place: Continuity and Change .....	103

1.3 The Representation of Minor Characters: Potential Crises of Memory .....	105
1.4 Conclusion.....	107
<b>2. <i>Mrs Dalloway</i>: Associative Memory</b>	
as an Integral Part of Present Consciousness.....	111
2.1 Focalization and Temporal Structure: Fusing Present and Past.....	112
2.2 ‘Clock Time’ and ‘Mind Time’: Transcending Individual Memory .....	116
2.3 The Trauma of Septimus Warren Smith:	
Crisis of Memory in <i>Mrs Dalloway</i> .....	120
2.4 Conclusion.....	121
 <b>V. MEMORY BETWEEN SURPLUS AND REPRESSION:</b>	
<b>MODEL ANALYSES OF CONTEMPORARY NOVELS .....</b>	123
<b>1. Guy Burt’s <i>The Dandelion Clock</i>: A Precarious Reconstruction of Memory ....</b>	123
1.1 The Journey into the Past: Remembering as a Destabilising Experience... ..	124
1.2 Confusion and Order: The Kaleidoscope of Time Levels .....	127
1.3 Between Agency and Victimhood: Alex Carlisle’s Narrative Logic.....	130
1.4 ‘A Clock Without Hands’:	
The Dandelion Clock as an Ambiguous Leitmotif .....	134
1.5 Resolving the Crisis of Memory and Identity .....	135
1.6 Conclusion.....	138
<b>2. The Contaminating Past:</b>	
The Neo-Gothic Decomposition of Memory in Patrick McGrath’s <i>Spider</i> .....	139
2.1 The Present Self and Its Fabrication of the Past:	
Between Authority and Unreliability .....	139
2.2 The Relation between Past and Present: Contamination and Digestion .....	144
2.3 The Neogothic Genre as an Expression of Contemporary Crises of	
Memory and Identity.....	149
2.4 Conclusion.....	153
<b>3. The Past Takes Over the Present: The Perpetuation of Traumatic Memory</b>	
in Kazuo Ishiguro’s <i>When We Were Orphans</i> .....	157
3.1 Representation of Time and Narrative Mediation:	
The Elusive Present and Memory as Self-Protection .....	158
3.2 The Dialectic of Christopher Banks’ Traumatic Memory .....	163
3.3 The Detective Approach Towards the Past: Very Private Investigations... ..	167
3.4 Representation of Place and the Intrusive Past:	
Lost in the Chinese District.....	172
3.5 ‘Empire Orphans’: From an Individual to a Collective Crisis	
of Memory and Identity .....	180
3.6 Conclusion.....	181

4.	Amnesia as Cure?	
	Memory as a Site of Social Pressure in Eva Figes' <i>Nelly's Version</i> .....	183
4.1	Nelly Dean's Unreliability:	
	Staging an Unsuccessful Attempt to Reject the Past .....	184
4.2	Patterns of Place and Plot: Staging the Social Conditioning of Memory ...	189
4.3	Conclusion.....	193
 <b>VI. CONCLUSION .....</b>		197
 <b>VII. WORKS CITED AND CONSULTED.....</b>		203
1.	Primary Literature .....	203
2.	Secondary Literature .....	203